

press purposes of worship. They exist in very large numbers, and vary from the comparative simplicity of the Jain churches, erected in early times, to the profuse ornamentation and overcrowded decoration of the later and more modern Hindoo buildings.

The Buddhists do not seem to have been great builders. Excavation was their forte. There are, however, one or two temples of theirs at Candy very rich in gold and silver work, chiefly to be noted for the awful nature of many of the frescoes which adorn them: thus on the outer wall of one temple there are illustrations of the eternal punishment of the wicked,—“Human figures half or whole roasted, torn with red hot pincers, or swallowing fire, crushed between rocks, and the flesh cut piecemeal from the bodies,” &c.

The Jains appear to have been a sect of Buddhist seceders, represented by one writer as the deists of Hindoostan, while by another they are denominated a gloomy tribe of atheistical ascetics. Whatever may have been their religious tenets, they undeniably possessed a large amount of artistic taste, several of their edifices being endowed with much grandeur and purity of effect. The temple built by them in the city of Commulmure, and dedicated to the Supreme God, is so chaste in its character and classic in its proportions as to lead to the idea of its being the production of Grecian artists. Even their village temples were elegant and beautiful. Bishop Heber, describing the temple at the small hamlet of Calingera, says, “It was entered by a projecting portico which led to an open vestibule covered by a dome: numerous domes and pyramids surmounting as many small chapels or sanctuaries, adorned the roof, and along its several parts ran elegantly carved verandahs, supported by slender columns.” There are likewise four magnificent marble temples to be found at the little village of Deliwara. They stand half way up a mountain, the summit of which is 5,000 feet above the level of the plains. The richest of these temples has not a single inch of surface undecorated. It possesses many colonnades, fifty-six niches, each filled with a pure white marble statue of the god, and no less than 133 domes all of a different pattern.

By far the largest division of structural temples are those of the Hindoos in Southern India, most commonly found on the banks of some sacred stream, and almost universally known under the name of pagodas; this term pagoda simply signifying an idol temple, and being derived from the words *pout*, an idol, and *ghada*, a temple. They consist of several distinct parts: first, there is the Vimana or temple itself, having a square basement of one or more stories ornamented with pilasters, niches, and statues: rising from this is a pyramid, oftentimes of several floors crowned by a dome, and having its sides entirely covered by sculptured miniatures of temples and figures. Inside the basement is a cubical chamber, containing the chief object of worship. To the Vimana there is appended a mantapa, or porch, which has a flat roof, and is either formed with columns or with solid walls.

The gopura, or gateway, is like the Vimana, except that in plan it is oblong instead of square, this of course necessitating an alteration in the shape of the pyramid, as also in the circular top. The great doorway is made through its smallest diameter. Most temples have more than one gopura: very many have seven or eight; while there are some with no less than twenty. Besides being numerous, these gopuras are commonly of great size, far surpassing in bulk the temple itself: for instance, the principal one at Seringham “is a nearly solid mass of granite, 150 feet wide by 100 feet in depth, pierced by a gateway of 21 feet 6 inches clear width, and about 45 feet clear in height.” Had it been finished, the summit of its pyramid would have been 300 feet above the ground. The inclosure, or court, forms another noticeable feature of the Hindoo temple. In the plainest and most simple examples, it exists singly, but all the more extensive buildings have a plurality of courts. Three is the number considered requisite to render a temple complete, but some

have no less than five or six; and the pagoda at Seringham already referred to has seven separate square inclosures, one within another, the walls of which are 25 feet high by 4 feet in thickness, while the outermost square is little less than 4 miles in circumference. Of course, the number of courts regulates to a great extent the number of gopuras. If a temple have one court, it has but one gopura, that one being placed at the front of the structure: if it have a second court outside the first, this has two gopuras, one in front, the other at the back: when the third court is added, then, in the centre of each of its four walls, there is a gateway: this makes a total of seven gopuras to three courts.

Another usual appendage to these structures is the Choultry, a large nuptial hall, usually erected in the outer court: on account of the extraordinary number of columns with which their interiors are furnished, these choultries have gained the name of “halls of a thousand columns.” In many places there is exactly this number arranged in ten rows, with 100 columns in each: some of the halls, however, have only 600 or 700 pillars: the lowest number used is 500. Even this last-named quantity must present an imposing scene, especially when you consider that not two of the pillared host are alike in detail, form, and ornament, and when you likewise bear in remembrance that they are all carved out of hard blocks of granite.

Besides Vimana, Mantappa, Gopuras, Enclosures, and Choultry, there were frequently included within the precinct of a Hindoo Pagoda, various minor temples and shrines, together with houses for the attendant priests, porticoes, cloisters, and grand flights of steps; the whole collection presenting a right gorgeous spectacle, having an extravagant variety of outline and a profuse display of curiously-wrought sculptures and arabesques.

So much for the general appearance, disposition, and characteristics, of these structures. I will now, in order to give you a yet clearer idea of their extent and grandeur, attempt to depict one of the largest and most ancient. It is that of Chhillambaram; situate near to Porto Novo, on the Coromandel coast. It is not simply one temple but a cluster of buildings contained in a rectangular space of above 28 acres in extent, enclosed by walls 7 feet in thickness, and having an altitude of 30 feet. In the centre of each of the four sides there is a gopura of great magnitude, and commanding height, with a lavishly ornamented and many-storied pyramid. Within the outer boundary, the space is divided into four other courts, each one exhibiting something worthy of inspection. The central one is surrounded by a colonnade approached by a flight of steps, and contains the sacred bath for the ablutions of the worshippers; the principal object being, of course, the grand temple, with its portico of many columns, its square vestibule, its sanctuary or Temple of Joy and Eternity, with a massive granite chain hanging in festoons around it, and the altar all shrouded in a dim religious light, either in direct imitation of the gloomy recesses of the cavern churches, or else for the purpose of increasing the superstitious awe of the worshipping multitude; physical darkness frequently, in such cases, producing intellectual and moral blindness. In another court you find a group of three temples, encompassed by a cloister and lighted by lamps; while in a third, which also has a cloister, you see: a noble portico, the stone roof of which is borne aloft by a hundred tall columns. In the last court, there is a temple entered through a goodly range of pillars, and having a platform with a statue of a sacred bull. Lamps constantly shed their light over the many sculptures, arabesques, and frescoes of the interior. In a different part of the same court, there is a piscina or bath, dignified by the very enticing but deluding name of “nerta chabei,” or “stream of eternal joy.”

JOHN NICHOLLS.

CITY ANTIQUITIES.—We are forced to postpone our notice of the visit to some of the London antiquities on Wednesday last.

PROFESSOR COCKERELL'S LECTURES ON ARCHITECTURE AT THE ROYAL ACADEMY.

THE first of the annual series of lectures by the professor of architecture was delivered on Thursday, the 8th inst. The lecturer observed that on former occasions he had adopted different modes of treating the subject; dwelling sometimes on the history of architecture, at other times on its theory; and again upon the works of those authors who had chiefly illustrated it. On the present occasion he proposed to advert especially to the syllabus and programme laid down in the laws of the Academy for the guidance of the architectural professor. These lectures (and their limitation to the small number of six in the year he much regretted), were devoted to the theory of architecture as a fine art; and the fact of their institution was a matter of satisfaction to the professor, no less than to the students, because no duty could be more becoming in the veteran than to offer to the students the fruits of his study and experience, nor could anything be more profitable to the latter than such means of instruction, if diligently and gratefully accepted. The progress of all art depended on the transmission of its principles from the elder to the younger of its devotees; and in the arduous and difficult profession of architecture, the means of artistic education should be more especially appreciated. The duties and responsibilities of the architect were so heavy and so multifarious, as almost to fill the student with alarm. In practice the opportunities for exercising artistic qualifications were very rare. Members of this profession were of necessity “architects and surveyors,” giving nominal precedence to the nobler branch; but their practice often made them rather “surveyors and architects.” If, then, they were chiefly engaged in questions, of price and valuation, in arbitration and the management of estates, it was the more necessary to embrace such animating studies as the annual lectures of the Academy were intended to afford. The student might be led by the prejudices of his master, and the fashion of his day, to the exclusive study of Gothic or of Grecian art, or of the works of this or that master; and by the fluctuation of fashion, all his hopes of honour might be destroyed; but in these lectures he was enabled to become acquainted with all masters and all schools—ancient as well as modern. In the pressure of actual practice, all study of the theory of art would sink beneath the expediency of the moment; and without the means thus afforded him in youth, the student might be in danger of becoming sceptical of the theoretical and philosophical groundwork of his art, and be even led to discard altogether what he had hoped would form the happiness of his life. Happy was it, therefore, that an institution like the Royal Academy existed, to assert the dignity of art, and the value of history and example; and to exhibit the works and opinions of great masters to all who were disposed to profit by them.

After an earnest appeal to the students to avail themselves of the opportunities afforded only in youth to acquire those artistic qualifications which the cares and anxieties of maturer life utterly excluded, yet by which alone they could hope to achieve honour and reputation, the learned Professor proceeded to observe that, in considering the difficulties of his annual task, he never failed to refer with satisfaction to the syllabus of the Academy lectures. The routine there laid down reflected the highest honour on its authors. In that programme were visible the energy and correctness which distinguished the writings as well as the works of Reynolds; the sagacity and learning of Dr. Johnson, who was, no doubt, much consulted in the formation of the Royal Academy; the perseverance and modesty of Chambers; and the rectitude of George III., of happy memory. Obscured by the attacks of a licentious press, the venerable character of that sovereign had never been sufficiently appreciated; nor had the merit due to him in founding that Academy, and in otherwise fostering the arts, been ever properly acknowledged.